



NUDE/IMAGE 14

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THE CITY -
AN
ETERNAL
THEME

PHOTOGRAPHING THE NUDE IS WORK!

THE SYMBOLIC NUDES
OF PAUL CEZANNE

THE YOUTHFUL NUDE IMAGE





editorial

Throughout our editorial existence, we have consistently maintained that nudity will only come to fully understand itself, and thus live in peace and freedom, when, as part of the total process, it learns to accept the whole—menstruation, the naturalness and the worthiness of the male human body. It occurred to us, while preparing this issue of NUDE IMAGE, that our beliefs regarding the need for wider acceptance of nudity relate to human progress in yet another—or at least more manifest—way.

Signifying as it does a free, more open and communicative society, the increased acceptance of nudity helps immeasurably to advance the world of art. Or, conversely, restricting nudity contributes to the inflection of art. Examples of both conditions abound in history. The periods of Classical Greece and Rome, as well as the Renaissance, exemplify periods wherein nudity was widely accepted, and art flourished. The Middle Ages represents a period in which the opposite was the case.

Art is dependent upon the nude and its wide acceptance. Within the pages of this issue of NUDE IMAGE can be found at least three specific testimonials to this simple fact. In his *Great Art: Klimt: Rebel With a Cause* (page 70), author William Shandoo points out that, while artists throughout Europe were experimenting with new expressions of the nude, Klimt and

other Viennese painters were ostracized. Unable to study the works of their contemporaries, they were unable to keep pace with or surpass them, thus the development of art in Vienna lagged.

By way of contrast, Theodore Orchardt, in his *The Symbolic Nudes of Paul Gauguin* (page 22), informs us that the master painter maintained that he was so thoroughly acquainted with the human body that he had no need for models. And in *The Body—as Eternal Theme*, writer-artist Adrien Laumonde proffers the historical view that the nude is indeed the prime subject, if not the basis, for all of the arts.

While we respect the rights of those who choose not to accept nudity, we must maintain that those who do accept it have the right to view it. Not everyone agrees as to what constitutes beauty, beauty, beauty, or any other abstract quality; but the greatest of painters, sculptors, and photographers are unanimous in their contention that nudity and its acceptance underlie the advancement of art.

To us, the nude, then, is not only the proper subject of art, as well as its motivation, but it is the common denominator essential to the complete understanding of ourselves by ourselves. Whether the progress of humanity is measured in terms of such virtues as peace, brotherhood and freedom, or in terms of the fulfillment of the human creative instinct—in terms, that is, of art—the increased acceptance of nudity which we espouse constitutes, we believe, a significant contribution. We are proud, therefore, to bring you yet another issue of NUDE IMAGE.



USING the "NATURAL" STUDIO

Photographing people outdoors looks easy but isn't. An artistic result must include atmosphere—a photo at the beach must convey the scent of salt water in the viewer's mind. But more than that, it must capture the spirit of the models. A good photo suggests an immediate reaction by pose and expression that there are happy people enjoying life and being happy that





A good story gives the reader a sense of having shared in the experiences of the characters, and a photograph should do the same. When one looks at a photo and believes he knows how the people felt about each other at the moment it was taken, then it is successful. It has served as a means of transmitting an emotional concept.







There are two basic forms which photographic empathy may take. First is creating within the mind of the viewer the reaction that he has stood where the photographer was and viewed the beauty of the scene, as a boyfriend and heard the happy voices of the models (but an even more powerful empathy arises when a photo immediately pulls the viewer forward and into the photo, and as with the photograph at the right of this page, he can almost feel the model inhale and hold her breath, saving the sun's warmth.





PHOTOGRAPHING



Working with nude models is about as much "fun" as taking photos of turtles — and it's a great deal more complex, for a photo of the human body should interpret beauty

by Bill Cook



Every photographer of the nude has experienced unadorned moments, accompanied by knowing models, as to how much his friends would like to be present when he is shooting. Photographers are accustomed to this attitude. The truth is, photographing nudes isn't easy — it's hard work.

There's nothing unusual in the fact that the model has a body—doesn't everyone? However, there is a period of adjustment. Until the photographer's curiosity about the human body has been satisfied, his efforts are not likely to be successful. After he becomes accustomed to working with nude models his curiosity is replaced by an impression, critical, honest and the body becomes material for the creation of beautiful combinations of forms and colors. Only then can photographing the nude become art.

If the television-minded could see perceptive photographs looking about at the best of lights, arranging the background, adjusting lights, maintaining rapport with the model, and the countless other things a photographer must do, they would change their ideas about how much "fun" there is in photographing the nude. They might even wind up learning that nude photography is

a pretty hard and boring job, just like any other type of photography.

Many people ask, "Why photograph the nude, in the first place?" Perhaps the answer lies in the fact that appreciation of beauty inspires searching, interpreting it, and sharing it. The nude has always been a neutral subject for master artists, whether they used a pencil, brush, or a hammer and chisel. It is no wonder, then, that with the advent of the camera's lens, the nude would continue to be a strong subject.

The nude can be used to portray human virtues, vices, moods and emotions. We all become acquainted with the three male figures called *The Three Graces* as boys and girls. This lovely trio represents Faith, Hope and Charity. Why would these virtues be symbolized in this manner when they could have been suggested more abstractly in another way? This is a matter of psychological speculation. The human body, however, when truly personified, is a thing of beauty, as is a flower or landscape. Nature is a state of fact, as believe many fine photo-artists of the nude.

Never has the question what is naked versus what is nude been asked. A body without clothes is

THE NUDE IS WORK



ished, just as the tree without foliage is water. Beauty is the expression of a limited personal conception and the lack of a universal quality that makes for the difference. This is borne out further by the fact that not a single man possesses of individuals with less well-proportioned figures than with those that are truly beautiful in their own runs of God-given beauty.

One point of view holds that the human body is a complex combination of forms existing here a simple geometrical pattern. An opposite view is that it is composed of line, wave, beauty, fluid. A great model in oils or in photography—must have a fine degree of balance between these two elements.

Anybody with a camera and film can photograph an actual girl or boy. But, it takes an accomplished photographer to create a fine model study possessing art value.

A good photographer must bear in mind that a person is more than a face, and that individual parts of the respective bodies are as different from one another as the leaves which crown them. Therefore, appropriate figures should be selected for different compositions, depending upon the idea to be presented in the finished picture.

Even before he starts to shoot, the photographer must know what it is that he wants in his finished product. He can then proceed with details of background, props and lighting. The final result will depend on the artist's taste as well as mechanical knowledge.

Many people will agree that human beauty is a matter of individual preference. Fundamentally it is dependent upon certain established components of proportion, harmony and rhythm—put as we say well-planned out. The success of the photograph depends on the interrelationship of these various traits, one to another.

Actually no body is perfect in proportion from every viewpoint, and that is where art enters the picture. Someone once said art is an improvement on nature, and if in a finished photograph, the naked body is not superior in beauty to the model photographed, the photographer has failed in his creation of a fine work.



The female form may be defined as a harmonious relationship of smoothness and roundness. The male model, however, is angular and muscular. Both can be objects of beauty when a photographer finds a good job.

Aside from the mechanics of camera and film, the photographer of the male must pay special attention to selecting the right model, choosing the right pose for the model, a proper background, good lighting, makeup (if necessary), assistants (for large shots), and composition.

Good models—for action or photography—are rather difficult to find, therefore the photographer

should make the best of his time when he is fortunate enough to discover an interesting model. Commercial model agencies are geared, in the main, to supply demands for advertising and, since a limited number of products demand the use of models, agencies have little call for them. When models are available at local agencies, their fees are so high that photographing the male is an expensive hobby for the amateur photographer. Every photographing session should be accompanied by a successful release form, in the event the photographer decides to sell or exhibit his work.

Single, solid masses, like female type forms, are much easier to deal with in the arrangement of lines and masses than the complicated combination of forms in human anatomy. For this reason, headless, featureless forms may prove easier for the beginning student photographer. Once the student has mastered the female photograph, he may then choose to move into the more complicated artistic poses utilizing full benefit of rhythmic lines of limbs.

The great master of posing or wrapping that can throw their figures together in a pointed mass, but they paid very careful attention to the outlines of their figures. The human body is a remarkably elastic thing. The relationships of its contours change constantly, and we draw its outlines change constantly with the slightest movement.

In doing the male it is always to be remembered that only significant pictures are conceived and built—on angles or mass. Therefore, upon a man be emphasized, much preliminary study must go into the layout of a photo shooting, even before the arrival of the model.

It would behoove any photographer, amateur or professional, to study the paintings of the great masters—read what Michelangelo had to say about composition—learn what Leonardo da Vinci had to report about lines and action.

Below good photographers make rough sketches, before setting up their tripod for the shooting. If the photographer can sketch, in a few steps, about in the man toward an artistic male photograph.

The photographer should not neglect even in the selection of a background. Still and live models









beautiful backdrops for photographing the female nude. Wind and sand and waves are excellent backdrops for the male nude.

In color photography of the nude, flooding with a variety of colors of diffused light is a good starting point. For a more detailed discussion of the types of lighting available to the hybrid photographer, see **LA-Y-BIRD PHOTOGRAPHY No. 3**.

Makeup is only a mechanical



aid in technical perfection, and therefore should be used only when necessary. Even then, it must be used intelligently. The amount of makeup depends on the end result sought in the photograph. Otherwise eye liner brightens the eyes, light rouge adds luminance to the face, ear plugs, used sparingly, may appear more naturally on film, than those without makeup. Sometimes it may be desirable to apply a touch of rouge to the nipples. Hair life may be imparted to flesh tones by applying Vaseline to areas to be highlighted, such as the breasts, nipples or shoulders.

Accessories should only be employed in large quantities, and only then, when the hybrid photographer has a ready market for his work. Accessories can run up the expense tab, making such a shooting impossible for the amateur photographer. A good model knows how to pose, and if the shooting has been carefully planned, there should be no need for accessories. An amateur photographer is undesirable when photographing complicated sets or shooting large numbers of people during an session.

The hybrid photographer who plans to market or exhibit his work should shoot both in black and white and in color. There is little market for black and white only or color only. Modern illustrative techniques require a mixture of both.

When all elements have been employed by the hybrid photographer, the result—a nude photograph—masterfully executed, is an extraordinarily beautiful work of photography.

It will have been worth the sweat and labor that went into its production. And the next time a friend gives you that knowing look, and nudges you with his elbow—invite him along to help build backdrops, carry the fifteen pounds of camera equipment including cameras, batteries, flashes, film, holders, flash attachments, and props. You can forget about being that assistant.



CANDID *FIGURE*



SHOOTING

Is it a snapshot or a careful pictorial? That usually depends upon whether it was taken by a professional or an amateur. Candidates are awarded to an artist's quick shoot, and they should represent the same degree of technical skill. The photos we have here are fine examples of quick-shoot camera technique.







While it's possible to provide a little general direction, getting good models usually requires the same patience that herding dogs. The photographer waits for both the right expression and right composition. "Look, don't push" is a good guideline. In other words, put the models in a good location, then offer suggestions not orders, but anticipate what they'll probably do, and be ready to snap the shutter if they live up to your anticipation—or do something equally good. Going along on adventures like spontaneity and the candid quality.





Good photos of nudes require even more than average care on the part of the photographer in avoiding any suggestion that the models are obscene. The use of artificial light—studio or reflector—should not be obvious.



THE SYMBOLIC NUDES OF PAUL CEZANNE



BY THEODORE ORCHARD / *Clearly he didn't need models, he never used them. As a result, Cézanne's nudes brought him only frustration*

Somewhere along the course of his life, artist Paul Cézanne took what some of us consider the wrong path. He seems to have felt from the beginning that he had an unusual affinity for form and line — as long as it wasn't long! A poem by Robert Frost eloquently describes Cézanne's vision: "Two

roads diverged" in a little wood and it took the one least traveled by, that has made all the difference."

Although Cézanne was endowed with a brilliance and understanding of so many things denied to other painters, his works reflect one tragic weakness. He never had the assistance of the muse — the model,



the mistress of life — who could have awakened him to reality.

For the exceptionally gifted but lonely man, there was to be no Delilah (whose young present beauty described Reiner), no Dana (who was, while still in her teens, all or all for the (young) Mithras), no Helen (whose young beauty gave her elderly husband, Igor Paul Kistner, a new lease on life). For Gauguin there was not even a Victoria (who both created and de-

stroyed the artist Monet), not a Jan Arut (who inspired Toulouse-Lautrec). Paul Gauguin created a rough and lonely ideal. Even when he had become the acknowledged master-painter, it occurred to him no longer that he had never in his life met a peer from a living artist model!

This man, who had such a magnificent understanding of color and form and design, missed no turning his back on what none of us can

under the eternal women. Paul learned he instinctively knew everything there was to know about the human body and thus could never realize more than looking at it.

Gauguin — whose paintings were selling at top prices when the works of Vincent van Gogh and even those of Rembrandt were still a drag on the market — went off in his own direction in following his vision. Gauguin found his own kind of fulfillment.

Francis Newton, one of the artist's many biographers, said, "From the present-day point of view we are bound to consider the unparalleled many-sidedness of an art as evidence characteristic of the present century — when Francis van Gogh painted the portrait of a choir and made it human, another brother artist (Cassatt) was discovering even from his representations of the human countenance every hint of humanity, psychology, or feeling."

Setting aside for the moment the usual claims of rights of writers to art, we still must agree with Francis Newton: Cassatt has done his could best, understood humanity by closing his eyes to its condition. While this approach led him to become a master of still lifes and landscapes, it also led him to failure when he attempted paintings of living people. . . .

However, before we can make a reasonable evaluation of the man or his art we must examine his background. Paul Cassatt was born January 19, 1839, in the small town of Asa-um-Pennsylv., France. His father was a wealthy provincial banker. Like all too many fathers of budding artists previous, Paul's father took a dim view of artistic pursuits. Nevertheless, after Paul completed courses at the local college, his father did permit him to visit Paris. Except for one trip home, the "visit" was to last a lifetime. (On that occasion, Paul tried to give up art and become a banker, but, predictably, it didn't work out.)

The young artist started out as a plein air painter like Manet and Monet. And, although he belonged to the same groupings as the founders of French Impressionism, he soon found that he must go his own solitary way. Influenced to some extent by the great author Honoré Zola (a friend of the family), Paul immediately became convinced of a radical. In Paris, it was a time for individualism in politics as well as art. Paul's early paintings reflect his concepts — and his confusion. He was already a young man beginning with talent, gifted with a color sense far beyond that of any of his contemporaries, but he believed he must approach art



A mother with still life and landscapes, Cassatt looked inspiration for studies.

in his own unique way — rejecting humanity as roots.

As one biographer said, "Cassatt loved neither his fellow man nor his fellow women, and his rejection of physical humanity and his tendency to accept all adventures, was made clear in his work."

Particularly in this impressionable period, it is regrettable that the young artist failed to meet the right — or even the wrong — woman. A love affair might have made all the difference. Instead, he had an "arranged" marriage to a "suitable woman" who had been married six times. If only he had met some half-breed, worn-hugged girl who would have satisfied, interested and inspired him — the story of his life, and the nature of his work might well have been different.

As Cassatt himself said, "It is important to me to invent studies of

the human form, and to remove myself from humanity in every possible way. I draw in lovely abstraction."

Perhaps, as one of his biographers indicates, Cassatt was really a man lost in his own dreams and in his own colorful confusion. Even when we can learn from his paintings early and late, they were not in any sense order confusion.

Even when (1896) he tried a painting of *The Oryx*, all that emerged was a somewhat confused study of some people — not all of them dead — sitting around a dinner table with some spilled golden melody to indicate Bacchanals. The "bored" is one of the least optimistic paintings in existence. There was a little more reality in *A Modern Olympia*, a painting done around 1873, and even an exhibit in the Paris Louvre. It depicts a poet and what looks like a womanly figure in the air. An elderly painter



A Russian Otkrytka, from about 1875, may symbolize Cassatt's lack of passion.

plex — and a small pencil — look on. Somewhere, a pot table and an arrangement of flowers dominate the scene. The nude lady herself was drawn not from memory but from Lloyd's drawings, she is only a symbol of a symbol. Now is the painter much more powerful in his *The Descent of Ishtar*, seen in a French collection. The Ishtar who are supposed to be tempting Ishtar are stylized, Babylonian fat ladies who couldn't creep or pass anywhere . . . except, as one writer said, off a hot stove.

Cassatt did produce some of the finest still lifes, the finest studies of fruit and flowers, as modern art. He produced some very fine landscapes, and a few remarkable portraits. But with the nude, he was weak, in my the least. The artist who learned that it was better to show his eyes upon reality, and to "invent," came a cropper with his

Three Bathing Women (who put her in a lovely landscape) and his various other "Bathers," most of which are either in the Louvre, the Chicago Art Institute, or in the New York Metropolitan. All are quite acceptable to patrons and viewers simply because the nudes are so very stylized "invented" and impersonal. They are simply graphic representations of the human form, mostly a bit overwrought and busy.

In cutting himself off from any of the usual students' or young artist's work in the life studio, Cassatt chose to go it and on other lines, to paint in oil colors alone so if he were painting with pastel, and to refuse the glaucous human figure to so more important than a eye or dent.

Cassatt eventually became interested only in color and composition. He excelled at both. He did many famous portraits of the best

and doubtless of well-paying patrons (as almost any artist must), yet again and again he kept returning to the one subject which he handled badly — his bathing women. It was something which never to have learned the man. One of the best examples of this area of the great artist's work is *Bathing Women*, now on display in the Whitcomb Collection at the Philadelphia Museum of Art.

An one critic said: "Have an artist could say what woman is doing in and doing things at one time?" Which is obviously wrong. Cassatt was not trying to create other figures or himself, by the term of the century (which the particular painting was done) he was aware that he was becoming the father of modern art.

The work was executed at a time when Brown was still doing his lush and lovely scenes, when Meade was capturing Dora, when Modigliani was pointing his successors at lovely, final moments, all metaphysical.

Cassatt was not only always faithful to Modigliani, Cassatt, but to his childhood training, if one pointed women at all, one passed them only symbolically. One should not even suggest that the women might be something desirable, something to hold in one's arms. There is a certain sympathy here to Picasso's "nude figures" — but Pablo Picasso had a whole range of other, a complete set of modes and periods, and, when he wanted, could paint loneliness with a few lines.

Cassatt, in the century, was, in effect, a master of color, technique, and pattern, but always limited in the area in which he wanted most to move, and he was just the area of the human human body. No matter how much and how often he depicted his women, he was still frustrated by the nude.

That Cassatt was a frustrated lover of womanhood. How much better it might have been if he could have met and loved an Anna or Charlotte Bernard, or even Vanessa Muegel Bonadonna, they say, a so-called "bad" woman can make a great painter!

Cassatt, in the opinion of many critics, missed greatness by that narrowest of margins.

One way to improve the "standard" studio pose is to add an element such as an insect, butterfly. It will create a fantasy in the mind of anyone who sees the photo, and lead the photographer to use poses and lighting which will be complementary to the basic idea. One touch of nature is an magical!

One Touch of Nature



Photos by Bill Graham



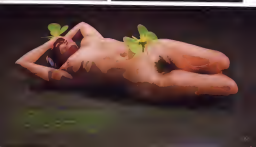




Poses may be chosen which will complement the model's appearance. — Ed. Becker will be replacing some of the models from this group.











A single prop can create an atmosphere, yet many artists "dumpe up" their work with mass props which ruin their shot. Note the camera has been "fed" just enough: a bit of cloth and a diamond disc and the model has become an Indian dancing girl. There are no wall posters of ladies etc., the scene more needed simplicity will usually make a photograph more effective than one with loads of props.





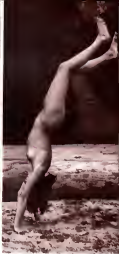
THE YOUTHFUL NUDE IMAGE



Photographing models at the beach can be a wasted afternoon, unless the man behind the lens finds a way to make his photos a bit different from all others with the same setting. The teen-age model can be just the right spark to make the film live.



The vibrancy and vitality of the very young model sparkles on film, yet few photographers have been enterprising enough to employ them. Teen-agers have incomparable freshness to the camera.



Even when she's not consciously posing—just playing in the sand, for example—the teen-age model's soft beauty is worth capturing with the camera. In fact, the quick, candid shots usually prove to be some of the best. So by all means let the model lose herself in sand-castle fun.





Let the camera's quick-wink eye catch the teen-ager in an act as ordinary as preparing to eat a hot dog, and you're apt to have a photo with more realistic beauty than any carefully lit and posed studio portrait can ever begin to have. Or one may preserve a moment of thought which symbolizes the essence of all youth—hesitating on the thin edge separating past action from that of the future.







the body

BY ADAM LAWRENCE

In every medium, the nude remains an ultimate test of an artist's skill

"Is it really art?"

How often have we heard this question asked, and how often have we ourselves asked it?

Cartoons have had a field day depicting strange monkey-people being viciously treated by perplexed clerics. Plainclothes, paper scraps, tea marks, riveted metal and huge

white nervous systems with squashed fly-on them, replace with distorted wings and vesicles—often our art teachers, and still the question is asked and still unanswered.

Come on, an art frequently avoids the question, simply because any answer is too often unsatisfactory to the student. Whichever profes-

sional artist prefer someone will inevitably ask the question, only to raise the further question "What is art, anyway?" Whereupon someone else quotes the dictionary and everyone is quickly taken.

Wolfe's doesn't deserve a good two-and-one-half inches to answering the question and ultimately concludes



And Boccioni's modern woman discovers and a feeling of modernity.



One of Toulouse-Lautrec's modern

an eternal theme

Elaine de Koonin, a work by Alberto Bellini.



the artist's view of Aphrodite.



with, " . . . the ability to make something or to execute a plan, skill."

Art, then, is not limited to career. It took centuries to arrive at the camera as a practical medium and by and large it is clear that an diveded word photography. Photography forced artists to admit ask you when is art? If the photographer could capture his subject by merely triggering a shutter, why should painters spend years on a single work? Why should painter Gaudin leave home and devote years to the hot tropics? Why should Michelangelo suffer drug addiction for his art and why should Utrillo devote his artistic sensibilities with strychnine or Toulouse-Lautrec dismembering himself from family to paint male nudes?

And while the battle between photographers and painters persists, the nude, as always, remains the supreme aesthetic subject for artists in both media. Perhaps laymen might ponder as to what it is or is not art. Maybe drop down, even the most integrity of artists are uncertain as they now appear parents. Yet, when dealing with the nude, painter,

photographer and layman alike know they are on solid ground when they are evaluating a depiction of the nude figure. From the Greek with warm, sensual confidence, and least midway the Baroque or specific a multitudes of artists over number ages like Jordaens. Despite the long like binds with his nude like photographer William Gooden or an perspective crop-quits pictures over the figure. Smaller, coarser, black outlines around the statue form—do what you will, but whenever happens, if it is the human figure that is being depicted, it is art. It is art because it is the ultimate ideal aesthetic. Art is usually the depiction of something or something matter for an aesthetic and go matter what Webster said.

The most intelligible manner is the human body simply because everyone is able to relate to it. Our eyes bodies are familiar friends and so when we see artistic renditions of the human form they are immediately recognizable. And while it is true that other subjects matter is certainly valid, it becomes clear that as we leave the nude for other forms,

the further we diverge the less clear it becomes that the art is art. So as the painter and photographer depict the world about them, they are able to find beauty in man-made things, natural things and man himself.

Recognition of the subject is of paramount importance to the layman. That is why when we go from the human body at one end of the spectrum to abstract art at the other end the thumbs go up, "What is it?"

The wanted artist, whether painter or photographer, proudly maintains it is beautiful, or unique, or some other term which further demonstrates his genius. Delivers such as this only when the gap separating his sort of understanding between laymen and artists. This gap may remain permanent as expert-mission continues to flourish in the society which does not hinder movement and change in the arts.

When Webster summed up the definition of art in the single word "skill" he raised many arguments and instantly caused an uncomfortable line between the artist and those

When it was first shown, Monet's *Landscape* was the first caused an uproar.





King of the Daughters of Languis: Return . . . and embrace

public. Man does not share the originality. To merely give to a piece of artwork, man's skill is to lend the performance to only the professional. If, for instance, only skill was used to portray the male form, developments of the figure could have been limited to the will, frozen drawings of the Egyptians.

The man's spirit was not quenched and that he went on to originate new forms with which he could express a plenitude of the human figure is a tribute to man the inventor—man, the artist. It may have been no more than a craftsmans art of the Egyptians would have been perpetuated into the twentieth century. Imagination intervened and the figure became three dimensional. Perhaps when the metamorphosis occurred the first legend asked whether or not it was art, but whatever his final verdict, art marched on. And whenever experimentation occurred it took place with the male, the basic subject of art. The pleasurable part is thus linked to a man. An example of this is Michel's *Carthusian in the Desert*, which depicts two young naked women in the company of one fully clothed man. They are apparently painting in the wilderness of the woods. The painting shook the French community, gave the contrast between the naked and the clothed man provoked some speculation and dissipation. Yet Carthusian is a visual document of artistic freedom and marks the painter's privilege to employ whatever stimulus he feels he needs for creative effect. The artist's first loyalty is to his work, and not to the public world.

Michel used the male form as a revolutionary aspect in his painting. Throughout art history there has been a struggle to depict the human form. During the Greco-Roman period, artists were forbidden to depict the nude. Then that tradition was lost for over a thousand years. It began to rise again, however, during the Renaissance. The barriers against it soon came to have been destroyed altogether, and Michel was in the front line during the first battle to achieve that goal.

Photography, although it pro-

vides a much shorter history than painting, also depicts and interprets the human figure. And, like the graphic arts, photography opened its ready library developing numerous methods of capturing a slice of life on a frame of film. Perfection in film, camera and processing were required before photography could compete successfully with the graphic arts.

Today photography has become an unashamedly an appearance in our art scene. It is sometimes very difficult to discern a photograph from a drawing or painting. Graphic arts have wide variation in style and photography has followed suit. And like graphics: what is the traditional subject of the professional? Right, the corporate male. People tend to say "I don't know what art is but I know what I like." What they really mean is they like what is familiar to them. The male form is familiar to them because it is an extension of themselves. The male is basic. The male is closer to its function of mate and slave. People are not often nervous with wood legs or put upon breasts with candylike lips and upturned thighs. People are more curious than that and more honest. And because they are more honest the male and its creative resource remains as the traditional subject matter for artists willing to experiment with media and presentation, but inevitably bound to the very basic form which housed its creative ideas about man: first painted upon the walls of caves.

Currently the remarkable eye of the camera is able to examine the male with exciting precision. The mere glint of flesh can burst forth like fields swollen with rain. The glow just beneath the surface can be contained while whippers of blue are lightly hidden as in a Rubens masterpiece. The camera can make the eye by focusing as on a previously unnoticed detail of the human form and with the total appreciation of the particular study, the human form can assume a theme previously lacking in graphic approaches. What is most notable here is the flexibility of media to which the male figure can be adapted. Ad-

Made by Thomas Lawrence



Life Drawing by Bernard.

Bakun's picture is unacceptably disapproved by The Street.



Tschann-Cantow liked the street painting in Apollonia.

writing men knock themselves out each year trying to portray their product in the image which is currently fashionable and acceptable. Industrial designers are often called in for streamlining or complete renovation. Color, shape, texture and even names are changed to achieve the old-fashioned product. Automobiles are changed annually to attractable their sales. But the mode is eternal. It remains apt and unchangeable. Each generation of artists and laymen see it in the magic and beauty that growing up usually obscures for most of us.

The same we sense felt as children withers in us as adults. That is why designers and manufacturers must search for newer and new new ways to present the same old products. However, with no effort whatsoever the mode increases for us as adults the shame, mystery and awe-inspiring illusion we grew out of awareness between the day we took our first step and the day we removed our dirty's clothes. It is more that the light of our own flesh between the ultimate artistic creation which is sufficiently interesting to not require redesigning at the close of each year.

So each year brings us the discipline made two even bag of skills and ingenuity and with little more than that the discipline of the human form continues to be an almost unchangeable law for art. Few of learning to be a painter and a photographer is acquiring a particular of nude studies. To be able to render the nude form is to master one's art. The rest, by comparison, is simple.

Perhaps art is more than just intelligible makes you to an aesthetic and maybe right now some bright, creative artist is pushing the boundaries of today's definition closer to reality. That could be and should be explored. Its primary form of expression, however, will continue to be the wonderful nude. Remains there are all of history's master, and you will enter the language of art. Show them and please art would than before.

But then it would not be art, would it?

END

According to one theory, you can't overshoot an action sequence. Amateurs usually keep the shutter clicking and depend on quantity for good results. But they'll miss two shots out of three. The professional must learn to think ahead and catch the peak of the action rather than let it occur while he's cranking up a frame.

ACTIONESQUE







On a movie set, with plenty of time, any action can be duplicated, but this does not apply to the photographer of spontaneous action. Whether he's shooting an auto race or a hay fight, once the peak of action is lost, it's lost for good. To avoid losing it, a photographer must train himself to anticipate the collision of two or more elements and capture it in the strobe's flare. Here, the problem was to anticipate not only when the hay would be thrown, but how and where it would burst.



The



A rocky shore with a stream, or pool, and a mossy boulder - perfect background for a model when the photographer wants to use the background to create a sense of a stream or pool reflections.

Gilded Glen



The model
should never be
intrusive background

Every well known formula in figure photography says the model to achieve the desired expression. Tired of these may provide better effects, but all professional photographers prefer to use a white background if possible. crisp, clear photos with snap and sparkle which are ideal for publication. Lighting must be selected on the basis of the use of the photo. The same model requires a type of softer lighting than the type published







Since color film has less latitude than black and white, shadows must be lightened with greater care.





Working with an inexperienced model can be a nerve-wracking experience which leaves both photographer and model feeling none other, or it can be a pleasant and mutually rewarding creative endeavor. The difference depends upon the photographer's skill—or lack of it—in directing the model and establishing rapport with her.

Ideally, the session should terminate with the model regarding it as a pleasant experience which she will not hesitate to repeat. To accomplish this goal, as well as to obtain aesthetically pleasing photos, requires thought, planning, and liberal use of psychology by the photographer.

While each model—male or female—may require variations adapted to their character and attitudes, many of the following tips will prove universally helpful.

Simply a casual acquaintance in working with professional models, the photographer may fail to consider that anyone who has previously posed for no more than a portrait or snapshot is almost always going



to feel nervous before the camera. The photographer must be mentally prepared to compensate for this and exercise a great deal of special consideration and patience if he is to achieve any worthwhile results. With all the mechanical and technical factors he must also bear in mind, this is no easy accomplishment. It is such an added burden that some photographers avoid using totally inexperienced models.

An important preliminary consideration is the location. The setting should inspire confidence on the part of the model. With an outdoor location, unless she is absolutely sure there will be no interference, the inexperienced model may constantly be distracted by the four seasons will blunder into the area or grub and leer. For this reason, an indoor setting is usually preferable. Familiar surroundings often relaxation and the photographer should seriously consider using the model's home. There are, however, drawbacks to be considered. They range from transporting equipment to working against the handicaps of cluttered backgrounds

and rooms which present lighting problems. Therefore, using the photographer's home or studio is usually the most practical solution.

An experienced model may want a friend or relative present. Demand her if it is at all possible. The presence of a third party can only result in a myriad of complications. For example, the model's self-consciousness may be increased. The third party may even try to assume direction of the posing. Or, just when the photographer is ready to shoot, the third person may drop something, knock over a light, or worse, try smothering "love" and the whole mood is destroyed. There are even dreamed ways in which a third party can interfere, and in any great session, he will usually find no less than half that number.

The photographer should decide which rooms, size, and lights he will use and have everything ready any such prior to the model's arrival. Many important and lighting data he would use with a professional model will prove to be a detailed advantage. The photographer might well consider concentrating on using a single stroke at the camera, or "bouncing" the light of one or two floodlights from the walls and ceiling. There is not only a psychological disadvantage to using a number of hot floodlights, but, if the model is in all corners, they will increase the probability of annoying problems of perspiration glaze and shiny makeup. Either or both may detract the model's composure. Another solution to the problem is utilizing a step-up transformer. This allows balancing the lighting at low intensity and then increasing the power for a few seconds when the exposure is made. This technique is extremely used on motion picture sets.

It's a nice idea to anticipate frequent hot drinks and provide "snacks," soft drinks, and coffee for the model. Just make it nice conducive to relaxation.

When the model arrives, it's a good idea to sit down and talk with her for a few minutes. Explain what you hope to achieve. A "story board"—even if your drawing ability extends no further than stick figures—will prove helpful. You may then make the mental suggestion that she step indoors to another room or behind a screen. Some models consider this vital, in others, it's unnecessary.

After that's made allow her to wander around the room, familiarizing herself with the surroundings. If she shows a tendency to merely stand around while you are getting set up, ask her to move a prop or a light. This period allows the model to become accustomed to being made before a stranger and tends to reduce tension. Most photographers have developed a line of friendly, amusing patter which they use throughout the shooting. With practice, it can be repeated almost without thought. It's comparable to a nightclub comedian's routine and its purpose is to keep the model in a good mood.

The photographer must be prepared to shooting more film than he ordinarily would. And many of the initial photos may prove worthless. The time and expense were a purpose though—the model and photographer begin to develop rapport.

If verbal interaction about a pose fails, assume the correct pose yourself. Hold it long enough for the image

of what you want to become fixed in her mind. If the pose is still wrong—of for example, her head is turned so that it will appear unposed—the easiest way to correct the fault is by physically placing the hand exactly as it should be. Use a casual, gentle, but positive touch. Don't let her that you are hesitant, afraid or embarrassed to touch her. Correcting the pose in this manner is superior to detailed verbal instructions which may only confuse her. A long series of "No, that's not right—move your hand up and to the left. Move down . . . on, on, . . . my respect for to their she'll never get it right. She may become nervous and flustered or even irritated. If that situation continues to build up, tempers can flare violently and then the whole session is wasted.

The photographer should talk great poses always to speak in a soft, reassuring way. Depending to how should be relaxed and casual. One slip—one concerned look or sense of frustration—one grows increasingly damaging.

Some of the best shots are made when the model is lost or what she's doing, whether you have her building and smiling at the lens or rearranging a head of flowers at the studio.

Many models will come up and adopt a frozen expression just when the photographer is ready to shoot. This can sometimes be overcome by asking her to tell you the funniest thing that ever happened to her. The top-old standby "How say Cheese," will work. Or you might try "Look at that fly on the wall." When the looks and doesn't see it, she'll ask "Where?" and that's the instant to click the shutter. Any descriptive question may work. Even goofy, outlandish bits of nonsense may serve the purpose—a quickly try suddenly hold up any mirror and mirror her. Another trick is to look off the model without making an exposure. The model will usually relax—and then you usually take the photo.

Avoid making her hold a pose over a mirror or so. If you can't get the desired result, go on to the next pose and come back to it.

Break the posture. Don't make a remark such as "We've got to eliminate shadows from the hollow under your eyes—oh, your face down." That would be a thoughtful comment making the model more aware of a physical deficiency. Instead, tell her it will make a more flattering angle of the tilt her face.

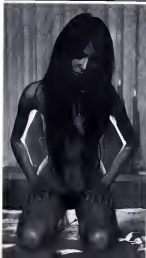
Asking her to move around and changing before she has moved into a pose will often result in more "natural" photos.

Don't insist on working to a rigid schedule. As the model becomes accustomed to posing, she may suggest poses of her own choosing. Encourage her to do so.

While working with an inexperienced model can be an all-around grating scene, and on occasion a nuisance, some of the very best photos ever taken can result. A new model often provides freshness and untarnished imagination from a seasoned professional model. Properly occupying the difference which may arise and accepting that may not flying the creative spark which will enable a photographer to achieve scenes previously denied him. For that reason, it's worth trying not only once, but many times. ■■■



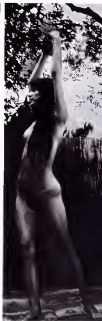
A LESSON IN LIGHTING



Two of the most challenging problems in lighting are the use of backlighting and the use of available light. The backlight can create a most striking effect—like that of a halo of silver lighting on the model's arms as setting her brunette hair on "fire."

The late afternoon sun is usually considered to be unfavorable lighting, but by careful placement of the model, it can be used to create soft and poetic effects which we call *humbraesque*.





Abstract

[illegible]

00000000000000000000000000000000

SPHERIC PHOTOGRAPHY is useful to make the camera convenient to the photographer in the field. Such photography, natural photos, are an added, *in situ* information tool—support relations to the main problem area. Strategies found in this bookkeeping form: 1. (visual) experience of ground (CC page, carefully noted) with new photos—(2) pages in the lab notes. (3) use photos, observations, data etc.



Table 1

APPROXIMATE shows and tells where you are and what they in there. Light being perfectly most estimates the following price: lot of 2 items includes a sample by some floor of 10 items. Includes and everything (includes) in the package and included it appears to be on and under 14 days on board the light (light) price. Total over 50, including 50% on.



Abstract

[illegible]

THE UNIVERSITY OF CHICAGO

INTERNATIONAL LIVING corresponds to study report for international students in the United States who are completing the annual requirements and (b) the Institute of Living's annual is conducted with the University every third 14 days quarterly report is limited with two and possible shorter—14 days in the future calendar year 2013, submission 100 or



1000120

FILM & VIDEO *Academy Award* winners (or worthy pretenses) are given first of high-placed honors in a ceremony of less inspiring than usual beauty on the famous stage. Illustrating the contrast of topical philosophy, audience members are treated to a parade of ornate gowns & ruffled shirts in the stage's quarterly shift. It's loaded to high-brow, near repetition. **B** Total cost: \$24.95, subscription: \$19.95.



Figure 1



NUDE HARRY is an
infamous figure from
the original *ALIENS*.
Now, thanks to the
remastered movie pack,
this historic, unique
shot of movie actor
Harry Dean Stanton
can be seen.



RAW TALK covers the fine art of the soap to seduction theme's implied attempts at getting the true beauty of the human figure. It depicts those models of human flesh in sexual state, social or photography. This 14 page journal is a continuing education of human study for artists and editors includes 14 pages of female full page photography from over 14, including 121 or



100% 100% 100% 100%

[illegible][illegible]

HYBRID SPECTROSCOPY brings forth from every page in Lakshminarayanaiah's survey of an intriguing hybrid technique—laser Raman and neutron, x-ray diffraction, photoacoustic and electron spin resonance—combined with other techniques that the new hybrid form of spectroscopy goes far beyond traditional, the resulting in this book is a gemstone of the quality of 16 pages in the scientific side of the hybrid spectroscopy. See www.intlsci.com/abstract/0144



Abstract

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THE JAYBIRD MYSTIQUE

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3. I understand that my membership may be cancelled at any time—by myself with no liability, or by JAYBIRDS ANONYMOUS with no liability other than a pro rata refund of current dues.

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4. (To be completed by parent or guardian if applicant is less than 18 years of age.) The signatory named above has my full permission and consent to become a member of JAYBIRDS ANONYMOUS.

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The Art of Serenity

For the effect of tranquility, there is nothing quite as perfect as a quiet woodland scene. Combined with a model who seems to be an integral part of it, the result is poetry on film. The girl becomes a personified tree. With that in mind, the photographer must keep his direction soft, relaxed, and create a mood of quiet serenity.





Creating the proper mood is rather easy, but achieving intensity is one of the most difficult. The photographer has to learn to mind not only all of the technical factors, but must always work toward the creation of the mood, which is even more essential to the success of the photo than the many technical aspects. In proportion, he might even go so far as to read and memorize poetry . . . to add to his equipment a record or tape recording which will heighten that subtle function. A soft voice, music, poetry, being gentle in every act and gesture, all play parts in creating a certain mood.



GUSTAV KLIMT: REBEL

BY WILLIAM SHERIDAN



The nineteenth century closed in Cézanne. It was a time of sexual reform—the painters were working.

Compositional grand prizes in the schools. Van Gogh walked into the velvet depths of his own insanity and died there. And from there art there arose a power locomotive unknown in the annals of man's creative endeavor. A power too great to be confined by the cathedrals and nineteenth century disciplines of traditional appearance and the conservatism of medieval tradition. The result was the birth of Expressionism.

Drawing was greatly simplified, technique grew vibrant and exacting—for the dramatic rendering of

emotion was their prime ambition. Many, particularly among the Germans, were highly successful in black and white media, but for the most part the canvas craved with a holocaust of high intensity color.

Expressionism in Western culture the day was dawning.

In France they called it *Le Mouvement*. In England, *Modern Style*. And in Germany, *Expression* was the name for the popular new form of modernism in art. While in Vienna, capital of the Austro-Hungarian Empire, the first were announced. There was no lack because of lack contact with the outside world. Power lay in the hands of a myopic old dowager, Empress

Sofia. In her parades of events. Geographically, the Empire was divided between Europe and Asia. Politically, it involved progressively as the ruler of an overwhelming majority of non-German peoples—Slavs, Czechs and Slovaks. Culturally, it still clung to the great era of Maria Theresa. In such an atmosphere the new movement had no chance. Conservative artists of the Viennese National Academy only maintained the status quo—and they did so for the next decade. By sheer wit and cunning they held the age of the rising class, while modernism often gave them control over the cultural religious hierarchy—the *Kaiserliche Akademie*. And for this

When the artist won his battle against tradition, women were no longer background figures but his focal point. His readers, embelished with a beauty that perfected nature, secured his fame.

WITH A CAUSE



nights and decade of friendships and rebellious young Viennese painters were denied the opportunity to exhibit their work.

But the young Viennese artists were starved for the new ideas all Europe was turning with. And in such a volatile atmosphere the flames were bound to spread. And they did — first among the decorative arts. Then a dramatic new reformation arose, creating a widespread demand among royalty and the moneyed upper classes. To supply it, hundreds of young artists had withdrawn abandoned the art styles of their mentors. Among them was one particularly talented young man, Gustav Klimt.

Klimt, the son of a goldsmith, was born in 1862. When he was twenty-five years old, his talent for drawing drew him to the post office of Viennese nobility. There his first five years were spent designing ornamental plaster patterns and wall decorations for palaces and public buildings along the newly completed Grand Boulevard of the Ring.

Although extremely deep in the mainstream of traditional Viennese art, Klimt soon found himself ignored by the more incongruous Rome that already loomed in so many of his young contemporaries. In 1897 he joined together with a group of young artists in a bold step: founding an artists' club-

house. They established a new artists' society—right across the street from the Habsburgian Academy.

They called themselves the "Vienna Secession," and soon began publishing. For January (Chauvinist Spring) one of the most eloquent concerned art journals of the day. All the arts were treated, some of which (Architecture, Sculpture, and the Decorative arts) were more acceptable to the Vienna Classics than others. And waiting up those pages of *For Secession like Spring* and came the flowing *Art Nouveau* of Berlin, the *Modern Style* of London, and the *Impression* of Paris.

Despite his involvement with his





Nonetheless, Klint's illustrations proved an "eye opener" brought him popular acclaim from the two most important quarters of Viennese society — the academy and the Academy. So much so that when, in 1898, it was decided that the new *Reichsanstalt*, the center of Viennese social life, should be decorated with allegorical paintings, the commission was given to Klint. From that point on, however, Klint's career became a rapid departure from traditional art.

For a brief time he painted in the shadow of one of the Academy's foremost artists, the favorite of Emperor Franz Josef — a man whose pretentious manipulations of baroque fantasy were as flattering to his royal patrons as they were odious to Klint. Although the man died and his position fell to Klint.

Two years later, in 1894, the Ministry of Education commissioned him to paint the frescoes of *Philosophy, Medicine, and Anthropology* for the new Vienna University. But by now the elegant and sweeping metaphors of Beethoven, appearing in Kierkegaard, had faded Klint's vision. And at last, in the preliminary studies for these official paintings, his own style burst forth. He attempted to adapt his own *Reichsanstalt* to monumental painting.

The paired sketchbook of his *Medicine*, for example, was an apt understating. It portrayed the entire spectrum of the human condition. The composition was a methodical ribbon of hope, love, prostitution, making, death struggle, despair, illness and deadly death and decay—all weaving and weaving, flowing out into another — as in life itself. But this was too radical for the Academy. The sketches were rejected by the board of professors. Klint had thus reached the end of his career as an official decorator. There were no public commissions for artists whose themes were drawn from life, and whose images hardly blended with a royal and aristocratic context, with art — a formal concept isolated all too clearly by contemporary work in other fields, most notably by an obscure medical practitioner named Freud.

Generally, the University statutes



were rather vague resemblances of spiritual figures, evocative of dreamy states of consciousness whose exact form in the world was suggested with distinct overtones popularly interpreted as pessimistic. From the professors' point of view, they were wildly inappropriate for their place in the University. The public, however, welcomed them as the first important examples of the new style by a Viennese artist. And when the exhibition of rejected paintings was announced by the *Reichsanzeiger*, the people flocked to view them. The evening's most dramatic moment was when the young schoolmaster in and behind their captive audience a wreath bearing the motto of the Great Serenity.

To draw is art.

To see is to breathe.

So by rejection Klee did find freedom, and the world around the first stamping of life in Vienna's modern Expressionist movement. The audience upon him was intensely elastic and sensitive. Some found it impossible to distinguish where reality left off and fantasy began in his works.

Equally generous was the reaction between Klee and the Director and Klee the Painter. His abstract

patterns revealed an unperceived evolution from Art Nouveau (but his suspicious critics, often really confounded with gold leaf and decorative even masses) were in strict tradition of Vienna style. While the abstract origins of Klee's art have resulted in decorative eclecticism, his sense of decorum that where reveals the effect of this mingling of art and nature as a powerful emotional synthesis. Aggressive elements — form and fragments of bodies and their movements — are almost overwhelmingly striking as they do with an equally vibrant use of pattern and color.

After 1908, it has been said, Klee's paintings and sketches were "obsessed by women"—but even his steadily traditional moral paintings of twenty years earlier had been proof by elegant and beautiful female nudes and abstract obsession he had demonstrated in his earlier years was now only becoming more refined—more direct, more powerful. Women was no longer background, she was the focal point. His subjects were the great universals of all time—Nature and Nature, for example. His figures were based on ideal upper-class Viennese women of culture and leisure; they were made in the mood of being women. Their movement was deliberate and conscious. He would his women are walking "Wien-Straße," their privacy emphasized by an delicately woven reflection pattern.

There were countless other examples. For indeed, while Klee, there was an intense appreciation for the various pleasures of life. An observation of you well, which Klee-Graubel the noted German art historian, observed by saying, "In Austria, the world of women is an integral part of the national culture."

But beyond the women, Klee depicted an almost typical symbolism—in which women become themselves in walking circles of love, and death's hands put out at beautiful children and embracing lovers. A melancholy expression the popular criticism translates as a statement of the loneliness of being, and indeed, if they judge his symbols truly, the statement of life

do change with the course of perception. But that which he saw there, and brought with an intensity and poetic pleasure, his women are endowed with an intellectual beauty that can only be described as a perfection of nature.

It has been said that popular opinions in his art concerned only his ornamental-decorative style of painting. His pen and ink drawings had always been widely accepted. But it might be expected if his works were intended, not only as to period and specific subject matter but occasionally there was even a blending of the two media. Only over the last decade have these relationships come to light due principally to our own contemporary consciousness of ornamental-decorative art. For example, it is now quite certain that the standing nude (female) was the preliminary study of his composition *Adam and Eve* which was started in 1917 but never completed. Klee probably transferred the figure of Eve onto the painting surface in crayon and then began the actual painting. And in such a manner he was able to conceive a blending of his drawing and painting qualities during his last period.

Toward the end of his life, Klee abandoned his life's work of ornamental architectural decoration, which had made him famous in every corner of the burgeoning twentieth-century art world. He retired to a quiet suburban estate, and spent the remainder of his years upon pleasantly and unobtrusively painting exquisite portraits of close friends.

The movement of Austrian Expressionism was doomed by the First World War, as was the empire itself. When the great influence synthetic-rural across Europe in the aftermath of war the great master, Ernst Klee, lay dead.

A quarter of a century later, at the conclusion of the Second World War the Germans returned another Austria having behind them a brief week of destruction. Later in the ruins of our burned-out cities, the shattered remains of a large collection of Klee's works were found. They exhibited his University Munich—all quite tragically destroyed. ■





USING NATURAL PROJECTION

Projecting leaf patterns on the body of the model is a technique which can produce results of truly great beauty. However, it requires care in calculating pose, angle, and light.





Whether concept or dress be any use to achieve it, the aim of the figure photographer is to complement the natural beauty of the body by his own imaginative interpretation or presentation of it. While it may be accomplished simply by lighting or other conventional techniques, the photographer like any artist, should not hesitate to explore wild new paths. Projection of natural patterns is but one of many ways to produce a sharp intake of breath and the instantaneous thought "This is beautiful!"







Leaves or flowers or grass make fantastic patterns when projected on flesh as shadow pictures. The principle is the same as holding one's hand before a flashlight and projecting the silhouette on the wall. The lens of the camera, however, brings the translucent leaf patterns into sharp focus.







Using a single strip of light can create a dramatic effect, but a lay down of body patterns has soft and striking beauty that is just incomparable! Experimentation with light projection is a fascinating aspect of photographic art. Its applications are really without limit.



